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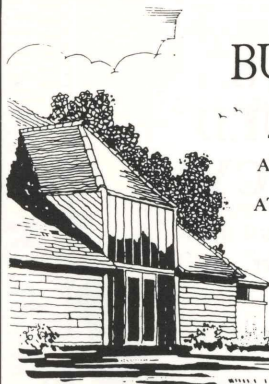
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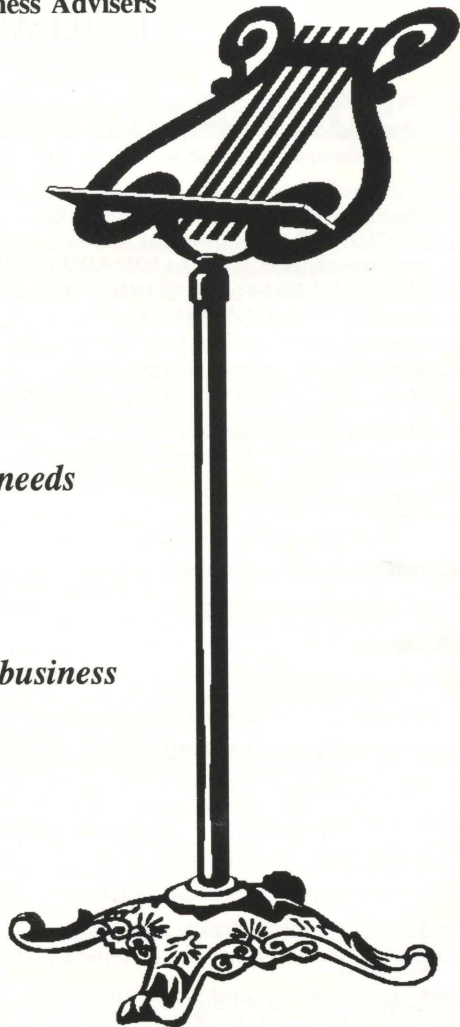
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50th Anniversary Season

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the Guildford Philharmonic Society and the South East Music Trust

and the  Musicians' Union.

The financial support of all those listed above has made possible the ambitious programming of the anniversary season.

GUILDFORD CATHEDRAL
SATURDAY 6 MAY 1995 at 7.30pm



GUILDFORD PHILHARMONIC

Associate Leaders: Hugh Bean, John Ludlow

VERNON HANDLEY conductor

MARIE VASSILIOU soprano

RUTI HALVANI mezzo soprano

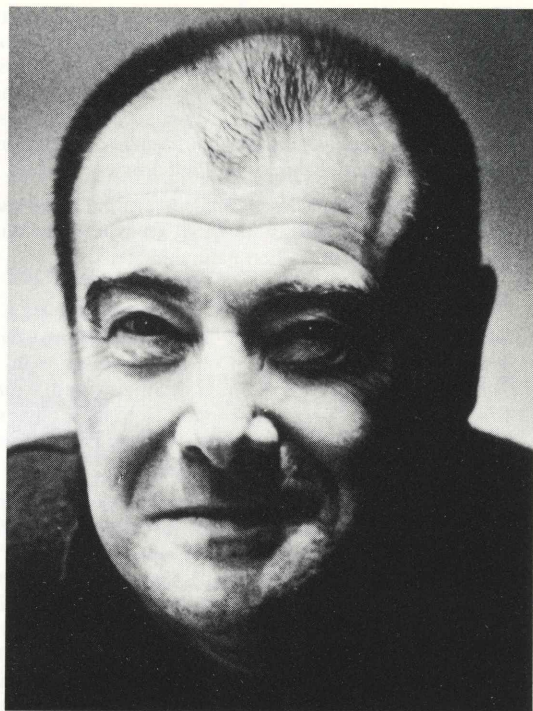
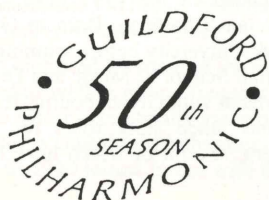
ANDREW MACKENZIE-WICKS tenor

CHRISTOPHER MALTMAN baritone

JOZIK KOC baritone

TOMAS TOMASSON bass

GUILDFORD PHILHARMONIC CHOIR



VERNON HANDLEY *Conductor*

Vernon Handley was for 21 years Director of Music of the Borough's music scheme and is now the Guildford Philharmonic's conductor emeritus.

One of Britain's best known and popular conductors, Vernon Handley has been a constant champion of British music throughout his career. His recordings regularly receive the highest acclaim from the music critics and he has won several major awards, including the Gramophone Award in 1989 for his recording of Robert Simpson's 10th Symphony and a British Record Industry Award for Vaughan Williams' 5th Symphony, the latter is part of a complete cycle which he has recorded with the Royal Liverpool Philharmonic Orchestra. The review of the recording in *Hi-Fi News* stated that 'his tempi are somehow always the right tempi - unhurried, free-flowing, possessed of an expressive ease which comes only from long and intimate communion with the piece (and, of course, good honest musical instinct).' Other recent recordings include *The Dream of Gerontius* for EMI, with the Royal Liverpool Philharmonic Orchestra and Choir, the Huddersfield Choral Society and soloists including Anthony Rolfe Johnson; of this recording, Stephen Johnson wrote in *The Independent*: 'does any conductor understand the Elgar sound better than Vernon Handley?'

Vernon Handley was until recently Principal Guest Conductor of the Royal Liverpool Philharmonic Orchestra. As a result of his long and fruitful relationship with the Orchestra he has now been created their Conductor Laureate.

There have been other recent important appointments in Handley's career; that of Associate Conductor of the Royal Philharmonic Orchestra; Principal Guest Conductor of the Melbourne Symphony Orchestra and Chief Conductor and Artistic Director of the West Australian Symphony Orchestra. Handley is also an honorary member of the Royal Philharmonic Society.

Vernon Handley is a keen amateur ornithologist and devotes several weeks a year to studying and photographing birds in their natural habitats.

MARIE VASSILIOU *Soprano*

Marie Vassiliou was born in Hertfordshire and graduated from the Royal College of Music with a B Mus (Hons) and an Exhibition in Singing and Viola. She now studies Opera with support from the Countess of Munster Musical Trust and the Wolfson Foundation. Her singing Professor is Graziella Scuitti.

Marie has a busy and varied performing career: recent performances include *Messiah* (Royal Albert Hall) Bach's *Jauchzet Gott* (Purcell Room), Mozart's *Exsultate Jubilate* (Fairfield Hall), Tippett's *The Hearts Assurance* (Huddersfield Contemporary Music Festival), songs by Gershwin and Bernstein (Barbican) and the title role of Handel's *Il Pastor Fido* (Halle Opernhaus, Germany). She has taken part in masterclasses given by Luigi Alva, Dame Janet Baker, James Bowman, Nicolai Gedda, Jane Manning and Geoffrey Parsons, and recently returned from the highly prestigious Academy of Singing course at the Banff Centre for the Arts in Canada.

Other successes and prizes include many of the College Singing prizes, a Knights of the Round Table Award, the first Constant and Kit Lambert Fellowship, the first Sir Keith Falkner Prize, a Classic FM recital and being chosen as a recommended artist for the National Federation of Music Societies. Marie is also noted for her performances of contemporary works and has given several premières.

RUTI HALVANI *Mezzo Soprano*

Ruti Halvani was born in Israel in 1963. Having gained a 1st class degree in Music Education and Musicology, she furthered her singing studies with Morag Noble at Trinity College of Music in London, where she gained her post-graduate Certificate with distinction and was awarded the Ian Uarten Scholarship, the Anglo-Jewish Association Scholarship and the Trinity College of Music Scholarship.

Ruti has performed as soloist in many opera productions, masterclasses and workshops. She has given recitals in St Martin-in-the-Fields, Southwark Cathedral, The Place, The Rudolph Steiner Theatre and the Israeli Opera House, and her operatic repertoire includes Marcellina (*The Marriage of Figaro*), Mercedes (*Carmen*), Zita (*Gianni Schicci*), Dido and the Sorceress (*Dido and Aeneas*), Madame Larina (*Eugene Onegin*) and Correllia (*Julius Caesar*). She regularly performs in oratorio, and future engagements include the Verdi Requiem at the Fairfield Hall in Croydon.

ANDREW MACKENZIE-WICKS *Tenor*

Andrew Mackenzie-Wicks was a chorister at Chichester Cathedral and a choral scholar at Durham. He graduated in Music from Durham University in 1985. He studied singing at the Royal Northern College of music, gaining a performance diploma and an award from the Countess of Munster Musical Trust.

In 1989 he joined the chorus at Glyndebourne, and has worked there regularly since, singing a variety of small roles and covers. Other operatic work includes Don Ottavio (Don Giovanni) for British Youth Opera, Lysander (Midsummer Night's Dream) at Aldeburgh, Ferrando (Cosi) for Welsh National Opera, Tamino (Magic Flute) for the Opera Company and roles in English National Opera's 'Soundbites'. He has also worked for Dublin, Wexford, Welsh National Opera and Opera Factory.

He sings with the BBC Singers, and has appeared throughout the country as an oratorio soloist. Past performances include 'Messiah' under Willcocks in the Royal Albert Hall, 'A Child of our Time' in the presence of the composer, concerts in the Aldeburgh and Huddersfield festivals and on the South Bank.

CHRISTOPHER MALTMAN *Baritone*

Christopher Maltman was born in Lincolnshire in 1970. He read biochemistry at Warwick University prior to entering the Royal Academy of Music in 1991 where he currently studies on the Opera course with Mark Wildman and also in Italy with Sesto Bruscantini. He is supported by the Countess of Munster Musical Trust and the Wolfson Foundation. In 1994 Christopher was awarded The Worshipful Company of Musicians' Silver Medal.

His professional career now encompasses recitals, oratorio and opera throughout Europe. On the concert platform his repertoire ranges from Arvo Pärt and Tippett to Haydn, Handel and Purcell whose works he has performed in the Barbican, the Royal Albert Hall, the Purcell Room and Birmingham Town Hall. His operatic rôles have included Marcello (La Bohème), Schaunard (La Bohème), Faber (The Knot Garden), Prince Yeletsky (The Queen of Spades) and Albert (Werther).

Future plans involve a performance of the Fauré Requiem in the Royal Albert Hall with Sir David Willcocks, The rôle of the Crony in Mussorgsky's The Fair at Sorotchintsi with Gennadi Rozhdestvensky. He will also make his principal debut with Welsh National Opera in 1996 as Silvio in I Pagliacci.

JOZIK KOC *Baritone*

Jozik was winner of the 1991 Fina/South East Arts Young Musicians' Platform. Born in Oxford, he read music at York University before winning a scholarship to the Guildhall School of Music and Drama. He made his operatic début with Glyndebourne Touring Opera in 1989 and has since sung roles for Glyndebourne Festival Opera, several of which have been televised.

He has also worked for Opera Factory, Vocem, Second Stride, and has understudied major roles at the Royal Opera House, Covent Garden, and Scottish Opera. Jozik has appeared at many British Festivals, as well as abroad in Spain, Portugal, France and Germany. Last year he sang for Pavilion Opera and made his recital debut at the Wigmore Hall.

TOMAS TOMASSON *Bass*

Tomas Tomasson graduated from the Reykjavik College of Music, and is currently studying on a full scholarship at the Royal College of Music's Opera School, where his teacher is Margaret Kingsley. He has participated in masterclasses with Kostas Pascalis, Helene Caruso, Virginia Rossi-Lemeni-Zeani and Sherrill Milnes at the Covent Garden Festival 1994 and has been awarded grants in Iceland by the Jean-Pierre Jacquillat Trust Fund, the Icelandic Fire Insurance Ltd and the Association of Icelandic Artists.

Professional engagements include the roles of Sparafucile (*Verdi's Rigoletto*), Sarastro (Mozart's *Magic Flute*) and Lodovico (*Verdi's Otello*) with the Icelandic Opera, other operatic roles include Pluto (Monteverdi's *Orpheo*), Arasse (Handel's *Siroe*) and Le Bailli (Massenet's *Werther*) in RCM productions, Snug (Britten's *A Midsummer Nights Dream*) for British Youth Opera at the Covent Garden Festival 1994 and Marquese di Calatrava (*Verdi's La Forza del Destino*) for the Icelandic National Theatre. He has performed as a soloist in concerts and recitals with the Icelandic Symphony Orchestra and other ensembles in his home country and in the UK, with conductors including Robin Stapleton, Osmo Vänskä, Sir David Willcocks and Andrew Davis; works include Dvorak's *Stabat Mater*, Haydn's Nelson Mass, Mozart's *Requiem*, *Coronation Mass* and *Missa Brevis* in G, Tippett's *A Child of our Time* and Verdi's *Requiem*, oratorio repertoire includes Bach's *St. John* and *St. Matthew Passions*; venues include the Queen Elizabeth Hall and the Barbican.

GUILDFORD PHILHARMONIC CHOIR

Vernon Handley (*President*)

Jeremy Backhouse (*Chorus Director*)

Jeremy Filsell (*Accompanist*)

The Guildford Philharmonic Choir was formed by Guildford Borough in order to perform the major choral repertoire with the Guildford Philharmonic Orchestra. As well as performing well-known choral works, the choir specializes in twentieth century British music and this has led to recordings of Gerald Finzi's *Intimations of Immortality* with the Guildford Philharmonic and Patrick Hadley's *The Trees So High* with the Philharmonia Orchestra, both recordings being conducted by Vernon Handley.

The Choir is conducted by some of the most eminent musicians, and as well as giving frequent concerts in Guildford, the Choir occasionally visits other British cities. In 1988 the Guildford Philharmonic Choir visited Paris, in 1990 joined forces with the Freiburger

BachChor in Freiburg Munster and in November 1993 gave an outstanding performance of Britten's *War Requiem* also with the Freiburger BachChor under Neville Creed.

Jeremy Backhouse was appointed Chorus Director in January of this year, succeeding Neville Creed who held the post for seven years. The Philharmonic Choir acknowledges the assistance received from Peter White in training the choir for this performance.

PROGRAMME

THE APOSTLES

Elgar 1857 – 1934

Six soloists, a gigantic orchestra, great length and demanding chorus parts have all contributed to a neglect of what is in several ways the biggest and most original of Elgar's oratorios. The Dream of Gerontius has the most superficial attractions, The Kingdom demands the most involvement on the part of the audience, The Apostles deals more with the spirits of Christ's teaching and such abstracts as fellowship, comfort, the message of the Beatitudes and the mystery of the ascension. Perhaps, however, modern audiences are ready at last to reconsider this work and enter into it more fully. The recent kindling of interest in The Kingdom is a pointer that this may be so, yet it is as well to remember that The Apostles is a more subtle work. The orchestral preludes to the two parts are based on themes which symbolise the "Spirit of the Lord," "Christ, the Man of Sorrows" and "the Church," the prelude to the second part being much shorter, and of a most intense solemnity. However, listeners who know one or both of the other two great oratorios will quickly realise that Elgar has used themes here, common to all of them, yet never suggests a mere reworking of material. The plan of the work, from the "Calling of the Apostles" through "The Beatitudes," "The Walking on the Waters" to "The Betrayal" and "Ascension" is clear. Elgar allows himself the luxury of setting the scene for the "Calling of the Apostles" and a choral hymn-like summing up of the first part in the chorus, "Turn you to the Stronghold." The shattering of the certainty of the first part by "The Betrayal" is wonderfully brought about by the composer, for he shortens not only the prelude to the second part, but the course of events leading to the crucifixion. And yet, we seem to have lived through the years of these events in such a way that when the watchers on the temple roof sing again their phrase heralding the dawn, it seems that we heard it first ages ago. Elgar moves his events along not only by the use of his array of soloists, but by a fragmentation of the choral parts, thus making a more intellectual demand on his chorus than in Gerontius and The Kingdom. The final elaborate ensemble is as quietly exalted as anything in his music.

The Blessed Virgin

The Angel – Marie Vassiliou

Mary Magdalene – Ruti Halvani

St. John – Andrew Mackenzie-Wicks

St. Peter – Christopher Maltman

Judas – Tomas Tomasson

Jesus – Jozic Koc

PROLOGUE

CHORUS AND ORCHESTRA

The Spirit of the Lord is upon me, because He hath anointed me to preach the Gospel to the poor: He hath sent me to heal the broken-hearted, to preach deliverance to the captives and recovering of sight to the blind, – to preach the acceptable year of the Lord,

To give unto them that mourn a garland for ashes, the oil of joy for mourning, the garment of praise for the spirit of heaviness;

That they might be called trees of righteousness, the planting of the Lord, that He might be glorified.

For as the earth bringeth forth her bud, and as the garden causeth the things that are sown in it to spring forth;

So the Lord God will cause righteousness and praise to spring forth before all the nations.

The Spirit of the Lord is upon me, because He hath anointed me to preach the Gospel.

PART 1.

I. – THE CALLING OF THE APOSTLES

RECIT. (TENOR)

And it came to pass in those days that Jesus went out into a mountain to pray, and continued all night in prayer to God.

(ORCHESTRA)

The Angel Gabriel

The voice of Thy watchman!

The Lord returneth to Zion, –
break forth into joy,
sing together ye waste places of Jerusalem:
for the Lord hath comforted His people.

(ORCHESTRA)

The Angel

“Behold My servant, Whom I have chosen;
My beloved, in Whom My soul is well pleased:
He shall not strive, nor cry aloud:
neither shall anyone hear His voice in the streets:
a bruised reed shall he not break,
the dimly burning wick shall He not quench, and in
His name shall the Gentiles hope.”

The voice of Thy watchman!

THE DAWN

SHOFAR (*distant*)

The Watchers (on the Temple roof)

It shines!

(*Clang of the Gates – SHOFAR*)

The face of all the East is now ablaze with light,
the Dawn reacheth even unto Hebron!

The Singers (within the Temple)

It is a good thing to give thanks unto the Lord, and to sing praises unto Thy Name, O Most High:

To shew forth Thy lovingkindness in the morning,
and Thy faithfulness every night,

Upon the psaltery;

upon the harp with a solemn sound.

For Thou, Lord, has made me glad through Thy work:

I will triumph in the works of Thy hands.

For, lo, Thine enemies, O Lord, shall perish:

all the workers of iniquity shall be scattered.

The righteous shall flourish like the palm tree:

he shall grow like a cedar in Lebanon.

(SHOFAR AND ORCHESTRA)

RECIT. (TENOR)

And when it was day, He called unto Him His disciples: and of them He chose twelve, whom also He named Apostles; that they should be with Him, and that He might send them forth to preach.

CHORUS

The Lord hath chosen them

to stand before Him, to serve Him.

He hath chosen the weak to confound the mighty;

He will direct their work in truth.

Behold! God exalteth by His power,

who teacheth like Him?

The meek will He guide in judgment,

and the meek will He teach His way.

He will direct their work in truth,

for out of Zion shall go forth the law.

John, Peter and Judas

We are the servants of the Lord.

Peter

Thou wilt shew us the path of life;

in Thy light shall we see light.

Let Thy work appear unto Thy servants.

John

Blessed are they which love Thee,

for they shall rejoice in Thy peace:

and shall be filled with the law.

Judas

We shall eat of the riches of the Gentiles, and in their glory shall we boast ourselves.

John, Peter and Judas

For out of Zion shall go forth the law.

and the word of the Lord from Jerusalem.

CHORUS

The Lord hath chosen them,

they shall be named the Priests of the Lord, men

shall call them the Ministers of our God.

John

O blessed are they which love Thee.

Peter

In Thy light shall we see light.

Judas

God exalteth by His power.

CHORUS

He will direct their work;

they are the servants of the Lord.

The Angel and CHORUS

Thy watchmen shall lift up the voice;
with the voice together shall they sing: for they
shall see eye to eye,
when the Lord shall bring again Zion.

John, Peter and Judas

Come ye, and let us walk in the light of the Lord.

Jesus

Behold, I send you forth.
He that receiveth you, receiveth Me;
and he that receiveth Me,
receiveth Him that sent Me.

John, Peter and Judas

We are the servants of the Lord.

The Angel

Look down from heaven, O God,
and behold, and visit this vine.

CHORUS

Amen.

II. – BY THE WAYSIDE

Jesus

BLESSED are the poor in spirit: for theirs is the
kingdom of heaven.

Mary (The Blessed Virgin), John, and Peter
(He setteth the poor on high from affliction:

Judas

He poureth contempt upon princes.)

Jesus

BLESSED are they that mourn: for they shall be
comforted.

John

(The Lord shall give them rest from their sorrow,

Peter

and will turn their mourning into joy,

Mary and John

and will comfort them:—

Women

Weeping may endure for a night,

Men

but joy cometh in the morning.)

Jesus

BLESSED are the meek: for they shall inherit the earth.

The People

(The meek also shall increase their joy—*Mary and*

Mary, John and Peter

in the Lord;

The People

and the poor among men shall rejoice—

Mary, John and Peter

in the Holy One of Israel.)

Jesus

BLESSED are they which do hunger and thirst after
righteousness: for they shall be filled.

Mary, John, Peter and Judas

(Mercy and truth are met together:
righteousness and peace have kissed each other.

The People

Sow to yourselves in righteousness,—)

Jesus

BLESSED are the merciful: for they shall obtain mercy.

The People

(Reap in mercy.

Mary, John, and Peter

He that hath mercy on the poor, happy is he.

Judas

The poor is hated even of his own neighbour:
the rich hath many friends.

The People

Draw out thy soul to the hungry,

John

and satisfy the afflicted soul;

Peter

then shall thy light rise in obscurity.)

Jesus

BLESSED are the pure in heart: for they shall see God.

Mary

(Thou art of purer eyes than to behold evil.

John

Blessed are the undefiled.

Peter

Who can say, I have made my heart clean?

Judas

The stars are not pure in his sight,

The People

how much less man.)

Jesus

Blessed are the peacemakers: for they shall be called
the children of God.

The People

(The work of righteousness shall be peace.)

Jesus

BLESSED are they which are persecuted for
righteousness' sake: for theirs is the kingdom of
heaven.

Rejoice, and be exceeding glad;
for great is your reward in heaven:
for so persecuted they the prophets which were
before you.

SOLI AND CHORUS

Blessed are they which have been sorrowful for all
Thy scourges
for they shall rejoice for Thee,
when they have seen all Thy glory,
and shall be glad for ever.

III. – BY THE SEA OF GALILEE

RECIT. (TENOR)

And straightway Jesus constrained His disciples to get

into a ship, and to go before Him unto the other side:
and He went up into a mountain to pray: and when the evening was come, He was there alone.
And His disciples went over the sea toward Capernaum.

IN THE TOWER OF MAGDALA

Mary Magdalene

O Lord Almighty, God of Israel, the soul in anguish,
the troubled spirit, crieth unto Thee.
Hear and have mercy; for Thou art merciful: have pity
upon me, because I have sinned before Thee.
Hear the voice of the forlorn, and deliver me out of
my fear.
Help me, desolate woman, which have no helper but
Thee:
Woe is me! for I am as when they have gathered the
summer fruits—
as the grape-gleanings of the vintage.
Have pity upon me, because I have sinned before
Thee.
My tears run down like a river day and night.

Whatsoever mine eyes desired I kept not from them, I
withheld not my heart from any joy.

CHORUS (Fantasy)

Let us fill ourselves with costly wine and ointments.
and let no flower of the spring pass by us.
Let us crown ourselves with rosebuds before they be
withered.

Mary Magdalene

“Ye that kindle a fire, walk in the flame of your fire,
and among the brands that ye have kindled.
This shall ye have of Mine hand; ye shall lie down in
sorrow.”

The mirth of tabrets ceaseth;
the noise of them that rejoice endeth,—
our dance is turned into mourning.
“This shall ye have of Mine hand; ye shall lie down in
sorrow.”

(There arose a great tempest in the sea.)

Mary Magdalene

Is Thy wrath against the sea?
The voice of Thy thunder is in the heavens!
Deep calleth into deep at the noise of Thy cataracts.
I see a ship in the midst of the sea, distressed with
waves: and One cometh unto it, walking on the sea!
... and they that are in the ship, toiling in rowing,
are troubled and cry out for fear.

The Apostles (in the ship)

It is a spirit!

Jesus

Be of good cheer; It is I, be not afraid.

Peter

Lord, if it be Thou, bid me come unto Thee upon the
waters.

Jesus

Come!

The Apostles

He walketh on the waters,

Judas

Fearfulness and trembling are come upon him, and an
horrible dread hath overwhelmed him.

Peter

Lord, save me; I perish!

Mary Magdalene

He stretcheth forth His hand.

Jesus

O thou of little faith; wherefore didst thou doubt?

Mary Magdalene

The wind ceaseth, and they worship Him.

The Apostles

Of a truth Thou art the Son of God.

Peter, John and Judas

The Lord hath his way in the whirlwind and in the
storm.

Mary Magdalene

Who stilleth the raging of the sea,—

Who maketh the storm a calm?

Thy providence, O Father, governeth it:
for Thou hast made a way in the sea,
and a safe path in the waves:
shewing that Thou canst save from all danger.

Thy face, Lord, will I seek.
Thou hast not forsaken them that seek Thee.
My soul followeth hard after Thee:
Thy right hand upholdeth me.

IN CÆSAREA PHILIPPI

RECIT. (TENOR)

When Jesus came into the parts of Cæsarea Philippi,
He asked His disciples, saying:

Jesus

Whom do men say that I, the Son of man, am?

The Apostles

Some say John the Baptist; some Elias; and others,
Jeremias, or one of the prophets.

Jesus

But whom say ye that I am?

Peter

Thou art the Christ, the Son of the living God.

Jesus

Blessed art thou, Simon Bar-Jona: for flesh and blood
hath not revealed it unto thee, but My Father Which
is in heaven.

Thou art Peter,—
and upon this rock I will build My church; and the
gates of hell shall not prevail against it.

SOLI AND CHORUS

Proclaim unto them that dwell on the earth, and unto

every nation, and kindred, and tongue,
the everlasting Gospel.

Jesus

And I will give unto thee the keys of the kingdom of
heaven: and whatsoever thou shalt bind on earth
shall be bound in heaven: and whatsoever thou shalt
loose on earth shall be loosed in heaven.

IN CAPERNAUM

Mary Magdalene

Thy face, Lord, will I seek;
my soul followeth hard after Thee;
help me, desolate woman.

Mary

Hearken, O daughter:—
When thou art 'in tribulation,
if thou turn to the Lord thy God,
and shall be obedient unto His voice,
He will not forsake thee.
Hearken, O daughter:—

Come thou, for there is peace to thee.

RECIT. (TENOR)

She stood at His feet weeping, and began to wash His
feet with tears, and did wipe them with the hairs of
her head, and kissed His feet, and anointed them
with the ointment.

CHORUS (WOMEN)

This man, if he were a prophet, would have known
who and what manner of woman this is that
toucheth him: for she is a sinner.

Mary Magdalene

Hide not Thy face from me:
put not Thy servant away in anger.

Jesus

Thy sins are forgiven;
thy faith hath saved thee:—
Go in peace.

SOLI AND CHORUS

Turn you to the stronghold, ye prisoners of hope.
To the Lord our God belong mercies and
forgivenesses, though we have rebelled against
Him;

Turn you to the stronghold, ye prisoners of hope.
The fear of the Lord is a crown of wisdom, making
peace and perfect health to flourish;
both which are the gifts of God:
and it enlargeth their rejoicing that love Him.

Turn you to the stronghold, ye prisoners of hope.
Thou art a God of the afflicted,
Thou art an helper of the oppressed,
Thou art an upholder of the weak,
Thou art a protector of the forlorn,
A Saviour of them that are without hope.

Turn you to the stronghold, ye prisoners of hope.
Blessed is he who is not fallen from his hope in the
Lord.

For He will forgive their iniquity, and He will
remember their sin no more.

END OF PART I.

SHORT INTERVAL

PART II

IV. — THE BETRAYAL

INTRODUCTION — (ORCHESTRA)

RECIT. (TENOR)

And it came to pass that He went throughout every
city and village preaching and shewing the glad
tidings of the kingdom of God: and the Twelve were
with Him;

And He began to teach them, that the Son of man
must suffer many things, and be rejected, and be
killed.

CHORUS

“I will smite the Shepherd, and the sheep of the flock
shall be scattered abroad.”

Peter

Be it far from Thee, Lord, this shall never be unto
Thee.

Though all men shall be offended because of Thee, yet
will I never be offended.

The Apostles

Though we should die with Thee, yet will we not deny
Thee.

CHORAL RECIT. (TENORS AND BASES)

Then gathered the chief Priests and Pharisees a
council, and said:—

“What do we?

For this Man doeth many miracles.”

So from that day forth they took counsel that they
might put Him to death.

Then entered Satan into Judas, and he went his way,
and communed with the chief Priests and Captains.

Judas

What are ye willing to give me, and I will deliver Him
unto you?

CHORUS (TENORS AND BASSES)

And they weighed unto him thirty pieces of silver.
Judas then, having received a band of men and
officers, cometh with lanterns and torches and
weapons.

Judas

Let Him make speed, and hasten His work, that we
may see it; He shall bear the glory, and shall sit and
rule upon His throne, the great King, — the Lord of
the whole earth.)

Whomsoever I shall kiss, that same is He hold Him
fast.

IN GETHSEMANE

Judas

Hail, Master!

Jesus

Whom seek ye?

The People

Jesus of Nazareth.

Jesus

I am He:

if therefore ye seek Me,
let these go their way.

RECIT. (CONTRALTO)

And they all forsook Him and fled;
but Peter followed Him afar off, to see the end.

CHORAL RECIT. (TENORS AND BASSES)

And they that had laid hands on Jesus, led Him away
to the High Priest.

IN THE PALACE OF THE HIGH PRIEST

Servants

Thou also wast with Jesus of Nazareth;
this man was also with Him.

Peter

I know not what thou sayest.

Servants

Art not thou also one of His disciples?

Peter

As thy soul liveth, I am not.

Servants

Did not we see thee in the garden with Him?
Surely thou also art one of them.

Peter

I swear by the Lord, I know not this Man of Whom ye
speak.

RECIT. (CONTRALTO)

Then led they Jesus unto the hall of judgment.

CHORUS (SOPRANOS AND CONTRALTOS)

And the Lord turned and looked upon Peter, and he
went out, and wept bitterly.

RECIT. (CONTRALTO)

Then Judas, which had betrayed Him, when he saw
that He was condemned, repented himself, and
brought again the thirty pieces of silver to the chief
Priests and Elders.

THE TEMPLE

The Singers (within the Temple)

O Lord God, to Whom vengeance belongeth, lift up
Thyself, Thou Judge of the earth.

O Lord God, to Whom vengeance belongeth, render a
reward to the proud.

Lord, how long shall the wicked,
how long shall the wicked triumph?

Judas

My punishment is greater than I can bear.

The Singers

How long shall they utter and speak hard things?
and all the workers of iniquity boast themselves?
They break in pieces Thy people, O Lord, and afflict
Thine heritage.

Judas

Mine iniquity is greater than can be forgiven.

The Priests

A voice of trembling, – of fear,
Why art thou so grieved in thy mind?

Judas

I have sinned in that I have betrayed the innocent
blood.

The Priests

SELAH!

RECIT. (CONTRALTO)

And he cast down the pieces of silver and departed.

The Singers

Lord, how long shall the wicked triumph?
Yet they say, The Lord shall not see;
He that planted the ear, shall He not hear?
He that formed the eye, shall He not see?

Judas (without the Temple)

Whither shall I go from Thy Spirit?
Or whither shall I flee from Thy presence?
If I say, Peradventure the darkness shall cover me,
then shall my night be turned to day;—
yea, the darkness is no darkness with Thee, but the
night is as clear as the day.

Sheol is naked before Thee,
and Abaddon hath no covering.
Whither shall I go from Thy Spirit?

The Singers (within the Temple)

Blessed is the man whom Thou chastenest, that Thou
mayest give him rest from the days of adversity,—

Judas

“Rest from the days of adversity,”—
Never man spake like this man;
He satisfied the longing soul,
and filled the hungry soul with goodness.

The Singers

—until the pit be digged for the wicked.

Judas

Our life is short and tedious, and in the death of a man
there is no remedy; neither was there any man
known to have returned from the grave.

For we are born at all adventure, and we shall be
hereafter as though we had never been; for the
breath in our nostrils is as smoke, and a little spark
in the moving of our heart,

which being extinguished, our body shall be turned
into ashes, and our spirit shall vanish as the soft air.
and our name shall be forgotten in time, and no man

have our work in remembrance; and our life shall pass away as the trace of a cloud, and shall be dispersed as a mist, that is driven away with the beams of the sun, and overcome with the heat thereof.

The Singers

The Lord knoweth the thoughts of man,
that they are vanity.

Judas

"The Lord knoweth the thoughts of man,"— My hope is like dust that is blown away with the wind; it is not possible to escape Thine hand,— a sudden fear, and not looked for, comes upon me.

The People (remote)

Crucify Him!

Judas

They gather themselves together and condemn the innocent blood.

The People

Crucify Him!

Judas

Mine end is come, — the measure of my covetousness; over me is spread an heavy night, an image of that darkness which shall afterward receive me: yet am I unto myself more grievous than the darkness.

The Singers (within the Temple)

He shall bring upon them their own iniquity.

V. — GOLGOTHA

"*Eli, Eli, lama sabachthani?*"

CHORUS

Truly this was the Son of God.

Mary

The sword hath pierced through mine own sould.

Mary and John

Thou hast trodden the winepress alone,
and of Thy people there was none with Thee.
They shall look upon Him Whom they have pierced,
and they shall mourn for Him,
as one mourneth for his only son,
And shall be in bitterness for Him,
as one that is in bitterness for his firstborn.

Mary

The sword hath pierced through mine own soul.

VI. — AT THE SEPULCHRE

RECIT. (CONTRALTO)

And very early in the morning they came unto the sepulchre at the rising of the sun; and they entered in, and found not the body of the Lord Jesus.

The Watchers (on the Temple roof)

The face of all the East is now ablaze with light;
the Dawn reacheth even unto Hebron!

CHORUS (*Angels*) (SOPRANOS AND CONTRALTOS)

Alleluia!

Why seek ye the living among the dead?

He is not here, but is risen.

Behold he place where they laid Him.

Go, tell His disciples and Peter that He goeth before you into Galilee: there shall ye see Him, as He said unto you.
Alleluia!

VII. — THE ASCENSION

The Apostles

We trusted that is had been He which should have redeemed Israel.

Jesus

Peace be unto you.

Behold, I send the promise of My Father upon you:
but tarry ye in the city of Jerusalem, until ye be endued with power from on high.

The Apostles

Lord, wilt Thou at this time restore again the kingdom to Israel?

Jesus

It is not for you to know the times or the seasons,
which the Father hath put in His own power.

But ye shall receive power, when the Holy Ghost is come upon you.

Go ye therefore, and teach all nations, baptizing them in the name of the Father, and of the Son, and of the Holy Ghost; and lo, I am with you alway, even unto the end of the world.

RECIT. (CONTRALTO)

And when He had spoken these things — while He blessed them — He was taken up; and a cloud received Him out of their sight; and they looked stedfastly toward heaven.

The Apostles

Give us one heart, and one way:
in Thy light shall we see light;
Thou wilt shew us the path of life.

MYSTIC CHORUS (*In Heaven*)

Alleluia!

Mary, Mary Magdalene, John and Peter

Give us one heart, and one way.

Mary

My soul doth magnify the Lord:
and my spirit hath rejoiced in God my Saviour.

Mary Magdalene

Thou drewest near in the day that I called upon Thee:
Thou saidst, Fear not.

Peter

For He hath not despised nor abhorred the affliction of the afflicted;
neither hath He hid His face from him;

The Apostles and the Holy Women

but when he cried unto Him, He heard.

MYSTIC CHORUS

Alleluia!

"Holy Father, keep through Thine own name those whom Thou hast given Me, that they may be one, as We are."

The Apostles and the Holy Women

All the ends of the world shall remember and turn
unto the Lord:
and all the kindreds of the nations shall worship
before Thee.

for the kingdom is the Lord's:
and He is the Governor among the nations.

MYSTIC CHORUS

Alleluia!

*"I have done Thy commandment.
I have finished the work which Thou gavest Me to do;
I laid down My life for the sheep."*

The Apostles

*"In the world ye shall have tribulation:
but be of good cheer:
I have overcome the world."*

MYSTIC CHORUS

*"What are these wounds in Thine hands?"
"Those with which I was wounded in the house of My
friends."*

They platted a crown of thorns,
and put it about His head,—
they spat upon Him,—
they smote Him with a reed,—
they crucified Him.

Alleluia!

The Apostles and the Holy Women

They shall come, and shall declare His righteousness
unto a people that shall be born, that He hath done
this.

MYSTIC CHORUS

*"Now I am no more in the world,
but these are in the world,
and I come to Thee."*

The Apostles and the Holy Women

The kingdom is the Lord's:
and He is the Governor among the nations.

MYSTIC CHORUS

From henceforth shall the Son of man be seated at the
right hand of the power of God.

Mary, Mary Magdalene, John and Peter
In His love and in His pity He redeemed them.

Tutti

Alleluia!

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Ginny Wray

Second Violins:

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Rosemary Roberts
Carl Beddow
Catherine Belton
Andrew Bernardi
Julia Brocklehurst
Timothy Callaghan
Ruth Dawson
Peter Hembrough
Christopher Horner
Ruth Knell
Alan Merrick

Violas:

John Meek
John Graham
Justin Ward
Anne Rycroft
Paul Appleyard
Karen Demmel
John Jezard
Sara Pope

Cellos:

Douglas Cummings
John Stilwell
Christina Macrae
John Franca
John Kirby
Ian Burdge
Nicholas Boothroyd

Basses:

Maurice Neal
Paul Sherman
Paul Moore
Wendy Millan
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The audience may be interested to know that the violin sections are listed in alphabetical order after the first desk because a system of rotation of desks is adopted in this orchestra so that all players have the opportunity of playing in all positions in the section

For further information contact:

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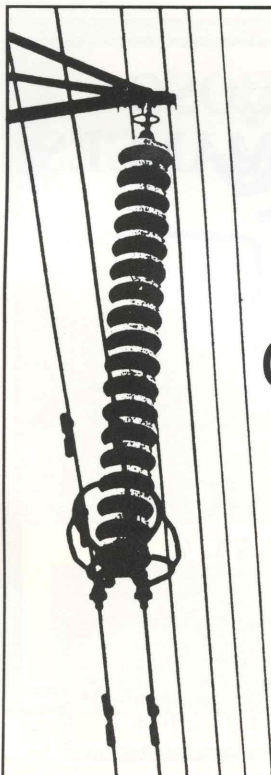
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